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## THE ART UNION EXHIBITION.

The pleasant galleries of THE ART UNION are becoming more popular day by day. During the past month there has been a fair attendance of visitors, an unexpected proportion of whom have become subscribers to the Union before leaving the gallery. Mr. Shirlaw's etching has been a great inducement to subscriptions, and its popularity increases with each copy delivered. There have been several changes made in the hanging of the pictures, during the month, and several new canvases have been received, one of the most noteworthy of them being R. M. Shurtleff's "Crystal Brook, Adirondacks,"—a view into a thick forest interior, out of which a clear stream comes into the foreground. The sun, behind the observer, shines through the branches overhead and glints the tree trunks from foreground to distance. Mr. Shurtleff is extremely happy in his delineation of subjects of this nature, and this picture represents him at his best. William Morgan's picture, "An Impromptu," and several etchings have recently been sold.

The galleries will soon receive a large number of accessions to the collection now on exhibition, from the studios of leading artists. It is expected that each member of the Union will keep at least one picture representing him in the gallery constantly, always replacing works which may be sold, as soon as possible.

The paintings illustrated this month, Charles Harry Eaton's "Morning in the Meadows," Frederick W. Freer's "Connoisseurs," Carl C. Brenner's "On the Classic Beargrass," Jervis M'Entee's "Over the Hills" and J. H. Niemeyer's "Cobbler," were all described in the notice of the pictures in the January ART UNION. Next month will be given illustrations of some of the Water-Colors in the gallery. For some time the gallery will not remain open during the evenings.

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 ARMITAGE'S LECTURES ON PAINTING.

SINCE the publication of Leslie's well known Art hand-book, some thirty years ago, this book, by one of the most eminent of the Royal Academicians of the present time, is the most valuable contribution of the kind to the literature of Art. As it is written from a thorough knowledge of the subject treated, it contains information of real value to anyone interested in Art, be he professional or layman. The suggestions made to art students are so practical and are so clearly expressed that they readily can be applied. The chapters which relate to the painters of past centuries, and those in which the writer considers the modern European schools of Art, are full of interest, and will be read appreciatively. (Received from G. P. Putnam's Sons, the publishers, New York).

## THE ÆSTHETICISM OF THE BIBLE.

BY A. J. CONANT.

The sense for beauty, which we call the æsthetic faculty, is one of the most active and powerful affections of the soul, and is so constant in its presence and action, that it seems at times difficult to separate it from other affections, and consider it alone; but it is wont to be regarded in its exercises as the motion of one faculty in various directions according to the particular objects presented for its contemplation. No argument, however, is necessary to show that the æsthetic faculty is made up of many. Some persons are attracted most by beauty of sound, others chiefly by beauty of form, and others, again, by beauty of color, and so on. From this diversity of capacity in the sense for beauty, have arisen endless discussions concerning taste in the wide realm of art.

While this complex sense for beauty asserts itself alike in infancy and age, and among the most savage and degraded races of men, it finds its fullest and most ennobling exercise in the souls of the cultured and refined. To this marvelous sensibility of the soul to the power of beauty the Scriptures constantly address themselves.

When Adam was placed in Eden, that beautiful garden which God Himself had planted and adorned, he was only to keep and dress it. Beautiful sights, beautiful sounds, greeted him everywhere continually. When he was driven out, disgraced and cursed, the æsthetic faculty, or sense for beauty, seems to have survived the wreck of his other high moral perceptions and to have lived on through all the perplexities and struggles of individuals and nations, a sweet heirloom of Eden's glory—a memorial of man's pure first life—holding us, in some sort, in sympathy still with God through the beauty of his work, and keeping alive in the soul unutterable longings for its restoration.

The hidden springs of this joyful and refining sympathy cannot be discovered or reasoned about, any more than the force we call electricity. We can only trace its presence and wonder at its power. Its chief function seems to be to seize with loving hands and rejoice in the beauty with which God has glorified His handiwork around us. It is the spontaneous response of the soul to the harmonies of that work, and is, therefore, eternal as the soul itself, and must increase in its apprehensive power and bliss as long as the soul endures.

Let us look at it a little closer. Who can tell us the secret of the pleasure produced by a succession of melodious sounds, or the swelling harmonies of a choral chant? Who can explain the secret of that solemn awe we feel as we stand in the presence of some mighty mountain chain, which rears its grand and majestic